

reform

GALLERY

the landing

The Landing's next exhibition to feature significant works from the late sixties:
Glass Sculptor Marvin Lipofsky's California Loop Series and a Collection of Electroprints by Garry Knox Bennett

Marvin Lipofsky & Garry Knox Bennett:
California Loops and Electroprints from Berkeley and Oakland, 1967 - 1970

Opening Reception: Thursday, August 1st, 7 - 9:30 pm
On Display: August 1st - September 14th

On Thursday, August 1st, the Landing—the fine art gallery housed within the rare furniture gallery Reform—will launch its fourth exhibition, **MARVIN LIPOFSKY & GARRY KNOX BENNETT: CALIFORNIA LOOPS AND ELECTROPRINTS FROM BERKELEY AND OAKLAND, 1967-1970**. The exhibition will feature a significant collection of late sixties works by glass sculptor Marvin Lipofsky, whose sculptures are in the permanent collections of over a hundred museums worldwide, including LACMA, the Metropolitan Museum of Art and the National Museum of Modern Art in Kyoto—and will focus on sculptures from Lipofsky's California Loop series, made in Berkeley, which mark significant innovations in the treating of glass, including flocking and electroplating. It will pair Lipofsky's glass forms with a series of photograph electroprints made in the same era and in the same region by furniture maker Garry Knox Bennett, whose works are in the permanent collections at the SFMOMA, the Smithsonian and the Victoria & Albert Museum, London.

Of Lipofsky's glass sculptures, the Landing's owner/curator Gerard O'Brien says, "In the late sixties, Marvin's work came out of what was happening in Berkeley. It was in the seventies that he began travelling internationally, but this was before that. This series was very much influenced by what was going on in the Bay Area at that time. Both Lipofsky and Bennett were sons of Funk, or cousins of Funk—both were working in that area while the Funk movement was happening."

In his interview for the Smithsonian's archives, Marvin Lipofsky says of his California Loop Series: "There I used other materials—used flocking to get color immediately into the glass. I wasn't a chemist; I didn't know how to get good color into the glass [in the 60s]. We can do some basic things. So that was something that I could put into it right away.

"A lot of that dealt with contrast," continues Lipofsky, "the glass to the fiber flocking, the



tactile, the rough copper plating to the smooth glass, because I noticed that when people would walk into the studio they would—we had a pan next to the bench where all the scraps of glass dropped, and people would always go in and pick things up and touch the glass. So there was always some tactile sort of relationship with the glass.”

Garry Knox Bennett is best known as a maker of avant-garde furniture. In 2001, the Museum of Art and Design in New York mounted a major retrospective of his furniture works, which included publishing an extensive catalogue. But, says O’Brien, “In the late sixties, he was making his money selling roach clips, and did a lot with metals and jewelry. I was drawn to these electroprints—I liked the images and I liked the technique, and what he was able to do, painting in silver and gold on metal.” These electroprints are a considerable departure for Bennett, who told his Smithsonian interviewer, “People call me an artist once in a while, and I say, ‘No, no, I’m a furniture maker. And I’ll go for ‘decorative artist’ if you want.’”

Though he attended California College of Arts and Crafts, Bennett says, “Basically, I’m totally self-taught. Everything that I do I’ve noodled out.” This is true of Bennett’s electroprints, which grew organically out of his work with metal plating.

Lipofsky, in speaking with the Smithsonian, acknowledged that his sixties sculptures appear to viewers to have a natural sensuality. “People read that into it all the time,” he says, “and it’s probably there, but it wasn’t my intent to do that, and it’s what the glass does. Then the glass is a sensual material, the glass is a sexy material, the glass—that’s what the glass is, and I didn’t have to do very much for it to become that.”

Later in the interview, Lipofsky explains, “Well, I’ve always said that there weren’t any real symbolic symbols to most of my work.” And here he defines the late sixties ethos: “That’s just what the glass did. And the glass did those things without having to try very hard with it.”



MARVIN B LIPOFSKY

glass / sculpture



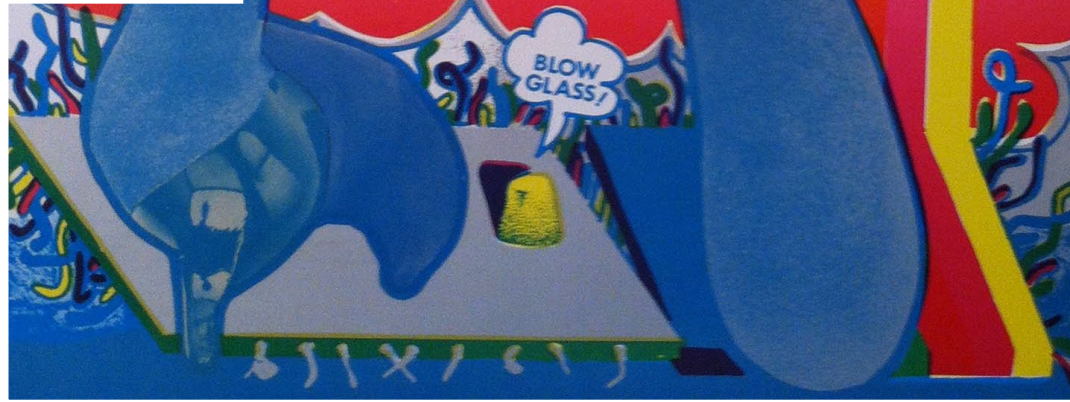
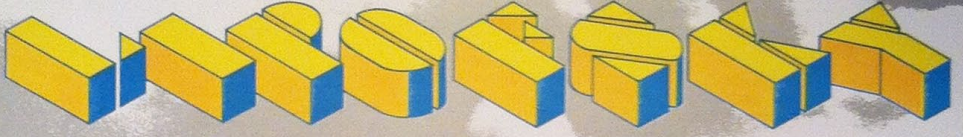
Marvin Lipofsky is considered a central figure in the development of the American Studio Glass Movement. In the early 1960s he worked under Studio Glass founder Harvey Littleton at the University of Wisconsin in Madison, then brought these new ideas to California, where he taught at the University of California, Berkeley, and California College of Arts and Crafts (now California College of the Arts), establishing that school's glass program.

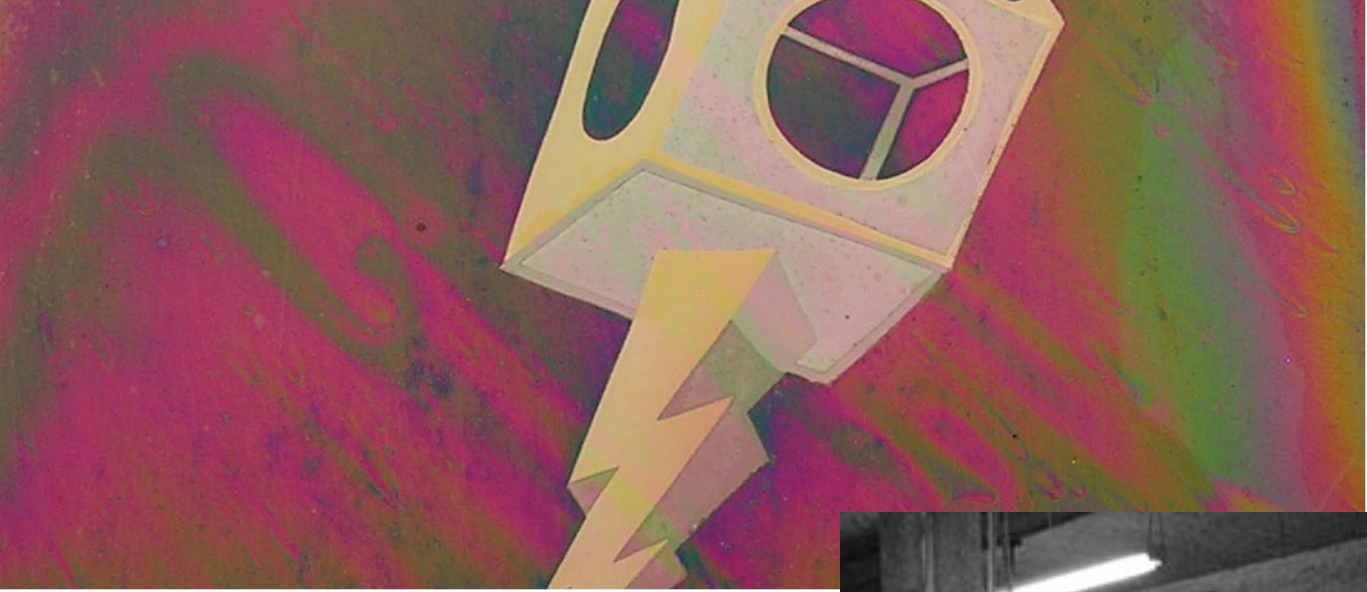
He earned his BFA from the University of Illinois, then an MS and MFA in sculpture from the University of Wisconsin. He has also taught seminars and workshops at numerous arts and crafts schools, including Haystack Mountain School of Crafts in Maine, Bezalel Academy of Arts and Design in Jerusalem, Israel, and the Pilchuck Glass School in Washington.

Lipofsky has received many honors for his work, including a Lifetime Achievement Award from the Art Alliance for Contemporary Glass in Chicago and a Masters of the Medium Award from the James Renwick Alliance, Smithsonian Institution in Washington, D.C. He was also named an Honorary Lifetime Member of the Glass Art Society, an organization he founded, a California Living Treasure and a recipient of two National Endowment for the Arts grants.

His work is represented in the collections of the Corning Museum of Glass, Metropolitan Museum of Art in New York City, Los Angeles County Museum of Art, Oakland Museum of California, High Museum of Art in Atlanta, Philadelphia Museum of Art, Museum Bellrive in Zurich, Switzerland, Museum Boijmans Van Beuningen in the Netherlands, National Museum of Modern Art in Kyoto, and Hokkaido Museum of Modern Art in Sapporo, Japan.

Lipofsky works from his studio in Berkeley, Calif.





Garry Knox Bennett is an internationally known furniture maker, currently represented by Gallery NAGA Boston; then, Winfield Gallery Carmel CA; Reform Modern Gallery Los Angeles; Hamamjian Modern San Francisco & Santa Cruz CA . Garry's work is represented in many private collections as well as the Boston Museum of Fine Arts; the Mint Museum of Art+Design, NC; Museum of Art and Design, NY (formerly the American Craft Museum); Atlanta Museum of Art; Montreal Museum of Art; Oakland Museum, CA; Racine Art Museum, WI; San Francisco Museum of Modern Art and Smithsonian American Art Museum; Victoria & Albert Museum, London.

A major retrospective of Garry's work was initiated at the Museum of Art and Design, NY (formerly the America Craft Museum) in January 2001, which included a venue at the Oakland Museum in California. The exhibition was documented with an extensive book on his work; "Made in Oakland: The Furniture of Garry Knox Bennett". Garry has taught and lectured extensively in the US as well as in Canada, Australia and the UK. Garry received the 2004 Award of Distinction from The Furniture Society and is honored as Fellow of the American Craft Council. In 2011 Garry received the James Renwick Alliance Master of the Medium award in Washington DC.





REFORM GALLERY

Reform Gallery showcases rare and handcrafted Modern furnishings and decorative arts, with a specialty in California Modernism from the latter half of the 20th century. Owned and curated by Gerard O'Brien, Reform displays works by the most seminal and sometimes underappreciated designer craftsmen of these movements, including Sam Maloof, Charles and Ray Eames, J.B. Blunk, Paul McCobb and Arthur "Espenet" Carpenter, among many others.

In 2006, Reform hosted the exhibition R.M. Schindler: The Gingold Commissions, which featured 31 of Schindler's one-of-a-kind handmade furniture pieces. In 2005, Reform mounted the exhibition California Design: A Celebration of California Design from 1956 to 1976, which brought together works by over 30 groundbreaking designers. Both of these shows were documented by Julius Shulman.

Founded by O'Brien in 2003, Los Angeles-based Reform was first located on La Brea Avenue and later on La Cienega's gallery row. In 2010, Reform moved to its current 3,000-square-foot location on Melrose.

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